

Registrar's Quarterly

Fall/Winter 2014



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

10

CSI:Registrar
goes to
Boulder City, Nevada

theme: PROFESSIONAL DEVELOPMENT

COVER:

CSI:Registrar 2014 members end their day with a quick excursion to Hoover Dam in Boulder City, Nevada. *Story on Page 10.*

Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

It is my pleasure to announce

that one full year has cycled with our current officers at the helm; this includes myself, Megan Clancy (Vice Chair), Eileen Houchin (Secretary) and Hollye Keister (Treasurer). The Registrars Committee is going strong. If you missed the annual business meeting, our budget is in the black thanks to our members and sponsors, and we will have more professional development opportunities in the form of conference travel stipends and local workshops in 2015.

In the wake of the Western Museums Association (WMA) Annual Meeting and our Registrars Committee annual business luncheon (at which 64 of our members were in attendance!) in Las Vegas this past October, we are dedicating this newsletter to Professional Development. You will read articles from our four WMA travel stipend awardees who each wrote about a different session that inspired them. Also from WMA we recap this year's CSI: Registrar where eleven of our members mentored staff and volunteers at the Boulder City/Hoover Dam Museum for a day. Finally we have two very special articles by registrar veterans, Cory Gooch and Rebecca Engelhardt, who wrote about how they got to where they are and what they learned along the way (along with some great action photos of them at different jobs). Being connected to organizations such as ours, getting to know your fellow members and learning about their experiences is an invaluable resource for enriching your career and expanding your horizons, not to mention registrars and collection managers are really fun to hang out with. Thank you again for your membership and don't forget to renew in January 2015!

Faithfully yours,

Clare Haggarty
RC-WR Chair

Rebecca Engelhardt
and Cory Gooch Reflect **3-6**
on Museum Careers

Report on **10**
CSI:Registrar 2014

Report From 2014 **13-17**
WMA Conference
Stipend Awardees

State Updates **20-28**



Linked 

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reflection ON A CAREER

—Rebecca Engelhardt
Registrar/Collections Manager
Museum of Glass, Tacoma, WA

When Clare asked me to reflect on “How I got where I am now” and “What have I learned along the way?” I found myself nostalgic. I am nearing my 10-year anniversary at Museum of Glass in Tacoma, WA, and almost 25 years since my first museum internship. However, in hindsight, my career in collections management began as a kid—my first “registrar job” was for my Dad. As a graphic design professor he kept an extensive visual file or “scrap file.” It was my weekend job to catalog and file the various images he gathered for reference according to his personal lexicon.

During a summer visit to Whatcom Museum while attending Western Washington University, my inherent passion for collecting had me wondering, “What would it be like to work in a museum?” That fall I began an internship. Although I was assigned to the Education Department, the project that was most memorable for me was to assist in the cataloging of the open storage display of birds. My satisfaction of bringing order to these objects and their records confirmed for me that I had found the right profession.

I completed my undergraduate degree in History and was off to the George Washington University Museum Studies program in Washington, D.C. My rationale: if you want to learn about working in museums, where else should you go but the Mecca of museums?

My goal as a graduate student was to get as much experience in museum work as I could possibly take on.



Rebecca Engelhardt, an intern from Western Washington University, catalogs the Edwin Beath bird collection in the Byle Education Center.



Photo courtesy James E. Engelhardt

Local news media coverage of the opening of the new education wing at Whatcom Museum of Art, Bellingham. *Photo courtesy Don Anderson, Bellingham Herald*

Hosting my classmates from GWU at AAM 1994 in my hometown of Seattle. Coming full circle, we met up again in Seattle for 2014.



Working with America's Smithsonian Exhibition, I helped care for some legendary objects—here I am polishing the fender of the Tucker car.

3



Above: One of my most successful networking projects, with Michelle Kinney, formerly of Art Work Fine Art Services, we instituted a collections care day (Registrars to the Rescue) to coincide with the Washington Museum Association Annual Conference. Service on the WaMA Board has been another great way to connect with my colleagues.

Photo courtesy Andrew Fickes, Puyallup Herald



Clockwise: My first “registrar job” was filing photos for my Dad.

During that time, I was a gallery monitor, historic house museum interpreter, move technician, research assistant, administrative assistant, and registration assistant. And of course, most of my friends worked in museums. It was a totally immersive experience. I concluded my time in D.C. traveling with America's Smithsonian, the 150th Anniversary Exhibition. The project was intense, transporting 350 artifacts representing all 16 Smithsonian museums, the display cases, a gift shop, and a working carousel around the United States. I had the distinct pleasure of being mentored by some of the most talented professionals in our industry.

I find that one of the greatest benefits of the registrar profession is the diversity of institutions, artifacts, and people that you work with. Following my time at Smithsonian, I worked with Terra Museum of American Art in Chicago and The John and Mable Ringling Museum of Art in Sarasota, Florida, where we shared our renowned art collections internationally. When I see these pieces published in catalogs, I remember them fondly as old friends. Currently, as Registrar/Collections Manager for the Museum of Glass, I work almost exclusively with living artists. My experiences here are mostly centered on the people behind the artwork, and exhibition management. As most of us working through the economic recession found, I have had to wear many hats that might fall outside the traditional role of registrar.

So what have I learned along the way? I can say I am privileged to



Left: At the John and Mable Ringling Museum of Art, Sarasota, Florida, I managed old master paintings, historic house artifacts, and circus costumes. It was a fantastic collection. *Photo courtesy Grant Jeffries, Bradenton Herald*

Below: With my Museum of Glass colleagues, helping artist Mildred Howard realize her vision for the new installation that she created in our Hot Shop.



have seen the profession from so many perspectives. Not only have I worked with artifacts of all types, but with some remarkable people. You never know what experience may serve your professional development in some way. My work as a gallery monitor and running education programs informs my decisions as a registrar on a daily basis. So my best advice is to take advantage of all the opportunities that you can. Not every industry celebrates this much diversity—we truly are lucky to be stewarding our nation's museums. ■



Stewarding my love of museums for the next generation. My daughter, Elisabeth is helping to clean cases for our recent exhibition.

how did I get here? A REGISTRAR'S ODYSSEY

—Cory Gooch
*Collections Manager/Registrar
Frye Art Museum, Seattle WA*

“How did I get here?” “Who am I?” “Am I a Registrar or a Collections Manager?” And, “Is there a difference between the two?” These are the existential questions we could ponder if we had the time.

After starting my career almost 30 years ago, I can only answer the first one. Each step along the way seemed like circumstances that just happened, but in retrospect they seem to be stepping stones laid in a logical manner.

I obtained a B.F.A. degree at UC-Santa Cruz, focusing on printmaking, and I had no idea what I would do for a living. I never envisioned working in a museum, and certainly had never heard of a registrar. In order to stave off Major Life Decisions, after graduation I moved to Florence, Italy to attend a small, private printmaking school and study the Italian language. After six months I came home to Los Angeles and started searching for a job—any job—that was at least related to the arts.

I soon found one as a Junior Secretary at the Getty Conservation Institute, where I was exposed to

art conservation issues. I honed my administrative skills by supporting scientists and by coordinating training programs as well as international conservation projects. One stand-out project was the conservation of elaborate wall paintings in the Tomb of Queen Nefertari in Luxor, Egypt.

After four years I decided I really wanted to work in a museum, so I looked around at various L.A. museum jobs. Then I spoke to an acquaintance in the registrars' office at Los Angeles County Museum of Art (LACMA). Talking with her, I realized the registrars' office was the real nerve center and the best place to discover how a museum runs. Luckily for me, Renee Montgomery (who just retired from LACMA after 35 years) hired me as a Registrarial Assistant. I processed LACMA's numerous artwork gifts as well as temporary loans. (One highlight: removing a painting from Elizabeth Taylor's living room wall!)

Two years later an Assistant Registrar position opened at the Getty Museum, and by then I had just the right amount of experience. (I also had played for years in the Getty softball league, which may have helped...)

In my 11 years at the Getty Mu-

seum, I learned a lot from Sally Hibbard (who also recently retired after 40 years). I did incoming loans for acquisition, rights and reproduction requests, outgoing loans, and then exhibitions. Moving the collection from the Malibu site to the new museum in Brentwood was a huge project; when we opened to the public in 1997, we hit the ground running. As the Getty's first Exhibitions Registrar, I coordinated the U.S. Indemnity application for their first international exhibition, on an Italian Renaissance painter. It was the first time that the government agreed to indemnify panel paintings.

In 2002, I felt burnt out and wanted to move north to a greener place. Naturally, I moved to Seattle! For four years I was Senior Registrar for Vulcan, Inc., where I learned the different needs of private/corporate collections management. After another four years, I was ready for a new challenge (and I missed museums) so I started a freelance registrar business. One highlight was going to Egypt in 2009 with Jacqueline Cabrera to train the new registrars of the Egyptian Museum in Cairo. This also allowed me to finally see the actual Tomb of Queen Nefertari, twenty-plus years later!



Cory Gooch
and Jacqueline
Cabrera with
registrars of
the Egyptian
Museum, 2009

After four years of enjoying the freedom (and worries) of working for myself, in 2010 I accepted a job as the Collections Manager/Registrar for the Frye Art Museum in Seattle. As Tina Sullivan of Masterpiece so bluntly put it, “Cory, you must be crazy to go back to full-time museum work!” But we are all a little crazy in this biz, right?

Since 2008, I have served on the advisory board of the Museum Studies Certificate Program at the University of Washington. I enjoy speaking to classes and mentoring students. Over the years I’ve organized professional workshops and local get-togethers, been involved with numerous conference sessions, served as WA State rep for the RC-WR, and so on. (We registrars have The Helper Gene.)

I always advise museum studies students to think about the advantages and disadvantages of working in a small vs. large museum. I happened to go from large museums—where work can be very specialized—to a small museum where I wear many hats. That worked because by the time I came here I had ample experience work-

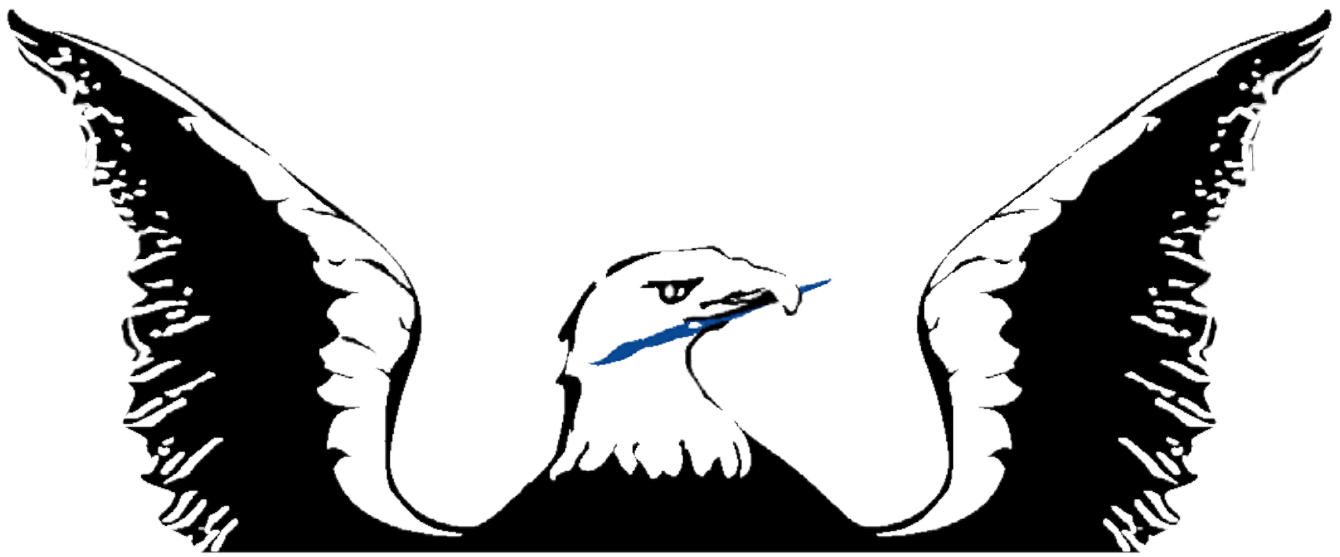


Installing Dante Marioni's
“Whopper Vase” at the
Museum of Glass as a
contract registrar

ing with conservators, preparators, etc., so I was very familiar with those responsibilities. But it can also be sensible—and perhaps easier—to enter the museum field by starting in a small institution where you can familiarize yourself first-hand with a variety of responsibilities. Then you can pursue a career path tailored to your specific interests or passions. ■



Getting part of her daily workout
by pulling on a heavy screen,
Frye Art Museum



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CSI: REGISTRAR

WESTERN MUSEUMS ASSOCIATION
ANNUAL MEETING, LAS VEGAS 2014

*Eileen Houchin,
RC-WR Secretary*

CSI: Registrar 2014 took RC-WR to the Boulder City/Hoover Dam Museum (BCHDM) in Boulder City, Nevada. This was a great opportunity to break away from Las Vegas and see the outlying area. One of the highlights was ending our day with a quick excursion to the Hoover Dam.

Every year during WMA, CSI: Registrar pairs registrars, conservators, and other collections professionals with an institution in the vicinity of the Annual Meeting's host city, providing a day's worth of volunteer labor for collections-based projects, such as general cleaning, inventory of collections, condition reporting, rehousing of collections, moving col-

lections and numbering collections.

Eleven RC-WR members gathered with four staff members and volunteers from the BCHDM. The goal of this workshop was to recommend a protocol and begin an inventory and rehousing project for the museum. The museum has 269 banker boxes that need to be inventoried and rehoused with archival materials. These items range from late 1800s

Colorado River history items to modern Boulder City ephemera.

Most of these items have been packaged, with good intentions, by the volunteer staff. The packaging materials are non-archival boxes, with objects padded with newspapers and garbage bags, secured with masking and scotch tape. Thankfully, current volunteers and staff recognize the need to preserve their precious objects with archival-quality storage solutions.

Awaiting our arrival were archival boxes RC-WR had obtained at a significantly reduced cost and a donated roll of ethafoam to support BCHDM in their rehousing efforts. Thank you so much to Bob Henderson at Hollinger and John Dunphy at University Products for being such



Archival boxes ready for packing



Inventorying and condition reporting
Las Vegas glam costume jewelry



Lunchtime powwow about
collection management
best practices

giving partners to CSI: Registrar.

Our registrars broke up into four groups, each teaming up with one member from BCHDM to teach them the process of condition reporting, inventory control, and rehousing techniques. Two amazing registrars reformatted the plain text inventory from Word to Excel, which will make it easier to be transferred into their collections database, PastPerfect. During lunch we had an excellent Q&A session. With so many registrars of diverse backgrounds, we were able to address some of their most pressing questions, problems, conundrums, priorities, etc. We all agreed that this lunch session was an excellent format for our future CSI: Registrars. Thank you so much to all the participants—you did a great job and made the day very fun.

Next year's CSI: Registrars will be in San Jose, CA. Let us know if you think of a small museum that can use help for one full day. Many hands make light work! ■



Above: Rehousing objects

Below: Southern California State Representative, Megan Smith converts the museum's inventory from a Word doc to an Excel spreadsheet



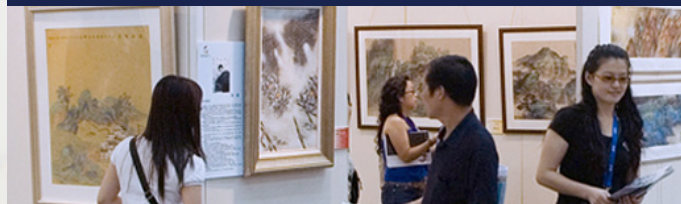
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After attending the session *Cultivating Kitsch Collections* at this year's Western Museums Association conference in Las Vegas, I have a renewed respect and understanding of difficulties encountered by museums tasked with caring for bizarre, but historically noteworthy collections. This session focused on unconventional pop-culture collections that provide fascinating connections to our past, yet pose perplexing obstacles with regard to preservation, funding, and continued relevancy concerns. Each collection told a story of a former time; stories the representatives from each museum were incredibly passionate about building, maintaining and sharing with future generations. I found the distinctive complexities faced by the presenters of this session to be incredibly thought-provoking, though I felt the challenges the Burlesque Hall of Fame and Pinball Hall of Fame brought to light were particularly unique. The session made me reconsider ideas I had abolished from my brain years ago within the context of museum conservation.

Dustin Wax, the Executive Director of the Burlesque Hall of Fame, pointed out that for collections like his, funding is an especially baffling problem. Although his museum is a nonprofit organization, he said it's difficult to even consider applying for grant and government funding. Burlesque is a unique part of history, but the subject matter is not family-oriented, and would likely raise community concerns if it were to receive government assistance. Additionally,

WMA TRAVEL STIPEND AWARDEE

Catie Webb

INTERESTING CHALLENGES FOR INTERESTING COLLECTIONS

his museum focuses on an industry that many donors would shy away from being associated with, creating a noticeable problem when it comes to fund-raising. Thus, Wax relies upon a niche market of members and donors to support and endorse the art his museum preserves. The placement of his museum within the hip, up-and-coming district of Fremont Street allows visitors who want to encounter cool and specialized experiences to happen upon (and hopefully donate to) his alluring collection.

The museum's predicaments are not solely funding-based. Wax explained that these collections are difficult to exhibit and care for—many of them are costumes that were worn multiple times, sewn and taped to fit different performers, and appear far less glamorous without the intended human body inside. Despite these hitches, Wax is fervently commit-

ted to sharing the stories his collections reveal. I found the mission of the Burlesque Hall of Fame to be particularly interesting, as burlesque is definitely a substantial piece of American History with an impact on society, though it's understandably difficult to create buy-in with regard to taboo subjects.

This presentation definitely had me thinking about how to educate an audience about dark, yet glamorous themes without giving offense.

Tim Arnold, the Director of Stuff and Things at the Pinball Hall of Fame, presented even more mystifying (and in my brain, somewhat horrifying) challenges, especially when offered to a group of museum professionals. Normally, when I think of a museum, I think of things you can look at, but not touch for the purposes of preservation. These objects are incredibly visually stimulating and displayed in such a way that learning and connection is inescapable. However, at Arnold's museum, he wants visitors to put change in his machines to fund his nonprofit museum, which means everything is hands-on. His collections are completely handle-able in order to create a nostalgic experience for visitors. This raises concerns for conservation, and requires diligent maintenance on Arnold's behalf, not only to keep the machines functional, but pristine and protected. At my museum, we have plenty of hands-on exhibitions, but I cannot imagine allowing (let alone encouraging) visitors to put their hands on every collections object

on display. Arnold also noted that there's a deliberate lack of signage in his museum because he needs people to play the games to keep the doors of the Pinball Hall of Fame open. Time spent reading is time people could be spending on playing the games. As a registrar, I was slightly mortified at the thought of a museum where visitors are encouraged to put their hands on the collections, however, this session made me remember that there is more than one way to share collections, and playing pinball machines is probably the best way to engage visitors in this situation and provides a unique funding opportunity.

This session refreshed my view of museums in a modern context by presenting me with collection-specific obstacles that I would never personally consider. I found the session educational with regard to the conditions that other museums must work with in order to achieve their goal of protecting their collections while engaging an audience. It's helpful to be reminded that there is more than one way of sharing the stories of your collections, procuring funding, and preserving collections; that simply because there's one way that's been done for so long, does not make it the only way. Some collections happen to be so unique that new methods must be invented. ■

LEADERSHIP IN MUSEUMS: A COMPLEX 21ST CENTURY DEBATE

The session I found to be the most dynamic at the 2014 Western Museums Association's Annual Meeting was *Museum Leadership in the 21st Century*. It was a two-part session that really allowed for the group as a whole to dive deeper into the concept of a leader. While there were no immediate answers, the questions I walked away with were valuable to me as an emerging museum professional.

The first session featured two speakers: Gail Anderson, President of Gail Anderson & Associates; and W. Richard West Jr., President and CEO of Autry National Center of the American West. They described their very different leadership experiences and their personal understandings of what it means to be a leader. The group also began to peel back the layers underpinning the generational tension currently rippling through the field. As West put it excitedly, "The whole field is in such a vast generational change at the present time that I think is exciting. It's what keeps me around."

The combination of baby boomers, generation Xers, and millennials all working together at one time is creating a very complex work environment. The "Why" of an organization has become more complicated

because each generation has a varied view of the "Why" of a museum. This led the group to ask, "We know what leading-from-the-top looks like, but what is shared leadership or distributed leadership?" "How can people lead from their current place within an organization?" "What does it look like?"

These questions led us to the second session. Three new speakers joined

WMA
TRAVEL
STIPEND
AWARDEE

Danielle N. Knapp

the session: Lisa Sasaki, Director of Audience & Civic Engagement Center at the Oakland Museum of California; Cat Bradley, a graduate student at the University of Oregon; and Randy Roberts, Assistant Director of the Shrem Museum of Art at the University of California, Davis. The overarching point of these three speakers was that each was at a different stage of a career. The first was at the middle segment of her career path, the second was an emerging professional, and the third was a well established professional in the field.

This diverse group of speakers allowed the session to dive deep into all the leadership roles one might play in the entirety of a career. It gave the group an opportunity to peel back the layers of what it meant to be a leader at all stages. Gail Anderson said something that truly resonated with me as a museum professional: “When I am asked to help an organization, I am honored that they have picked me. When people work for you they should feel honored to work for you. That has to do with how you take care of the spirit and what you are trying to accomplish with the organization.” I came away knowing that it does not matter what stage you are at in your career,

because you can lead from any stage. Overall, both sessions encouraged me to continually recognize that each individual within an organization has a voice, has the ability to lead in some capacity, has experiences to draw from, and has personal goals they are striving to achieve. Most of all, leaders need to continually instill the mission, the “Why” factor of museums, at all levels of its organization—internally for staff and externally for the community. It is the common ground we all stand on as leaders, employees, patrons, volunteers, and interns.

Richard West summed it up when he said, “Museums are in such a

rapid state of transition right now. Everything is kind of wide open in ways that was not true in the last century, and is true in this century. All the baffles are off the ’57 Chevy and it’s rolling!”

Danielle N. Knapp is a full time museum studies graduate student at John F. Kennedy University. Simultaneously Danielle is working at the Exploratorium as a Visitor Research & Evaluation Assistant. Danielle is also at the Phoebe A. Hearst Museum of Anthropology as a Registration Intern, the Fine Arts Museum of San Francisco as a Public Programming Intern, and the California Academy of Sciences as an Exhibits Registration Intern. ■

LOST AND FOUND IN LAS VEGAS

Vegas! Sin City! Viva Las Vegas! Museums? Friends from my small town in Northwestern Washington State were taken aback when I described my favorite part about my trip to Las Vegas: the fascinating museums and the conference I attended.

WMA
TRAVEL
STIPEND
AWARDEE

Karen Summers

The Western Museums Association held its annual conference in Las Vegas this year, and it was truly a wonderful experience. I was able to attend the conference by receiving a gracious travel stipend from the RCWR, along with the support of the Skagit County Historical Museum. I found the conference to be exciting, informational, flashy, and unique. Not to mention I met a lot of exciting, informational, flashy, and unique people with passions similar to mine.

I’ve attended many conferences, and for the first time I was torn about which sessions to attend. So many of them interested me both professionally and personally. I had the whole flight from Washington to decide which classes to take, and I found this harder than the Sky Mag crossword puzzle!

One of the most interesting sessions was called a Critical Eye on Museums Studies. I’ve been consider-

ing furthering my education since receiving my B.A. in Anthropology in 2008. But for me, and possibly others, this decision isn’t easy. Which graduate program is the best for a career in the museum field? Where is the best program? Could I juggle work, gardening, hiking, traveling, mimosas, plus all the milestone events of family and friends while I attended graduate school? What skills matter in today’s museum? So I was excited to see this class offered by the WMA. I was ready, pen and paper in hand, resume and transcripts on standby—I was about to hear the answer to my future.

And...there was no answer. No formula for how to attend graduate school and successfully land a job afterward. No advice on what courses matter or what I would gain by obtaining a Masters in Museums Studies. The panel shared a Concept

Map based on a survey asking the question, “What skills and attributes do museum professionals need to possess to successfully work in the 21st Century Museum?” The results were interesting but they showed that what’s most important to teach is the least teachable.

What we did learn from museum professionals and hiring staff is that everything depends on the particular case. As one person noted, their museum hadn’t hired a job candidate because the museum officials were looking for a type B personality, not a type A, even though the type A candidate had a superb resume. If I wasn’t confused before about whether to go back to school, boy was I ever now. After the conference, as I was sitting at the airport, exhausted from the events, it hit me: There is never a clear answer on what to do next! No one can tell you how or what to do to achieve your career goals. It’s something you must figure out for yourself.

It’s up to each individual to find what works best, and for me, that’s pursuing a career in a field I’m passionate about—such as conservation and preservation. The path may be gaining life experience and working



I have a feeling this isn't Venice.

my way up. Or it may be finding a degree that’s not specific to museums but can be applied to other careers. Or it may be something else entirely. Whatever the path, I know that if I do what I love, I’ll love what I do.

I got lost in Vegas, many times. At one point, I was on my way to dinner in Paris, to a restaurant I had researched well in advance; I even made a reservation. But I got turned around and found myself at the Venetian. I decided (well, my poor feet did) to stay and explore. I went on a gondola ride, won \$15 (the price of my shuttle) and met a board member of a local conservation group that I now correspond with. I enjoyed a

wonderful pesto gnocchi dinner (my favorite!) at an Italian restaurant. I never made it to Paris as planned, but I enjoyed my time in Venice.

Such is life. Each path is full of opportunities, and it is in those opportunities that success lies. You just have to be up for the challenge and willing to learn new things. I’m glad the WMA offered this class; it’s always helpful to hear how others found success or fell short. Now it’s up to me to apply this newfound knowledge, and the possibilities are exciting!

*Karen Summers,
Skagit County Historical Museum,
La Conner, WA* ■

MODERN MUSEUM LIGHTING, ENERGY, AND CONTROLS STRATEGIES

With the 2014 WMA Annual Meeting in Las Vegas—a city of glitz, glamour, and theatricality—it seems only appropriate that one of this year’s offerings was a workshop on modern approaches to lighting our displayed collections. Supported by a generous stipend from the RC-WR, I had the opportunity to attend the October 5 pre-conference workshop

WMA
TRAVEL
STIPEND
AWARDEE
Anna Akridge

“Modern Museum Lighting, Energy, and Controls Strategies.” I left with a binder full of handouts and a new understanding of how museum lighting options can be attractive, safe for objects, and gentle on both the environment and the bottom line.

“Modern Museum Lighting” brought together a panel of three experts from San Diego, each addressing different aspects of lighting controls. Travis Nixon, principal of Nixon/Christophers Lighting Design, brought the perspective of a certified professional lighting designer. John Hogan, Operations Manager at the Museum of Photographic Arts (MOPA), represented the voice of the museum professional looking for an aesthetically pleasing and flexible lighting system to show his collection. Janet Ruggles, Executive Director and Chief Conservator of the Balboa Art Conservation Center (BACC), addressed object safety and what to look for when selecting a lighting system to protect your collection from excessive light damage. The workshop, perhaps predictably, focused primarily on LED lighting options and technology. LED lighting, the most promising lighting innovation of recent times, has often been the subject of discussion over the past decade in the broader museum community.

As workshop participants we first heard from John Hogan of MOPA. Like many other institutions, MOPA has undergone a series of lighting redesigns in search of lighting that fits its needs and budget. The company has settled into a

LED system. Mr. Hogan, being deeply involved in the guest experience, stressed that MOPA’s conversion to LED was only considered feasible in the recent past, when LED bulbs finally started producing attractive light. Unlike the harsh flat light that early LEDs produced, now it is possible to have color-accurate, warm, dimmable light from an LED bulb.

The second presenter to our small group was Travis Nixon, licensed electrician and principal of lighting design firm Nixon/Christophers. Mr. Nixon spoke about the efficiency gains achieved through MOPA’s lighting changes. Not only do LED bulbs use less energy and have to be replaced less frequently than halogen and incandescent bulbs, they also produce less heat and thus put less demand on your facility’s HVAC system. Options in the market today even include sophisticated computer interfaces that take data from a motion-sensing light fixture to analyze how frequently and for how long guests enter a given exhibition space.

The third presenter was Janet Ruggles from Balboa Art Conservation Center. The first sessions having extolled the benefits of transitioning to an LED-based lighting system, Ms. Ruggles broke down what an LED bulb is and how it affects your collections. As with most things, not all LED bulbs are made the same. Ms. Ruggles introduced attendees to the spectral power distribution graph, a chart of the energy output produced by a given bulb. With this information, any museum professional would be able to choose the least-damaging bulb option.

The strength of this pre-conference workshop was in the presentation of charts, spec sheets, spectral distribution graphs and the interpretation of said documents by other museum professionals. Information on lighting systems tends to be jargon-ridden but “Modern Museum Lighting” gave its participants the tools to interpret these technical documents to make the best choices to fit a museum’s unique needs. We as museum professionals wear a lot of hats and “Modern Museum Lighting” gave us a hat to wear when looking for lighting options.

The WMA annual meeting presents the ideal opportunity to identify, discuss, and address some of the pressing issues facing today’s museum professional with colleagues and subject matter experts. Pre-conference workshops, long-form sessions focused on specific aspects of museum excellence, give attendees the chance to dig substantially into a particular issue and engage with the experts one-on-one. I highly encourage all attendees to take advantage of these great programs presented in the days leading up to next year’s Annual Meeting.

*Anna Akridge
Registrar, Musical Instrument
Museum, Phoenix* ■

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ALASKA

Alutiiq Museum For millennia, Alaska's Native artists have used a stunning array of animal materials as their palette, creating objects essential to daily living from pelts, gut, sinew, claws, hair, teeth, and even beaks. Today, however, state and federal laws designed to protect Alaska's wildlife limit the use of many animal products. A group of Alutiiq skin sewers recently found an ingenious, twenty-first century solution to a regulation limiting the use of bird parts.

At the Alutiiq Museum, a team of seamstresses has

been working for two years to create a caribou skin parka with grant support from the Institute for Museum and Library Services. Inspired by a garment made in 1848, the sewers wished to add puffin beaks to the garment they made. A local teacher donated his time and the use of two three-dimension printers to make a set of faux beaks. It took about two weeks to create twenty-four replica beaks. To complete the beaks, local artists offered their talents. With acrylic paint they added the finishing touches, creating colorful replicas that look remarkably like the real thing. The beaks now adorn the beautiful hand-stitched parka, completing a garment that truly reflects a twenty-first century celebration of Alutiiq tradition. ■



Caribou parka with faux puffin beaks made of resin.
Courtesy the Alutiiq Museum

ARIZONA

Museum of Northern Arizona, Flagstaff Personnel Update: MNA has a new Registrar. Her name is Amber King and she comes to us from the Chicago Academy of Sciences, where she was an Assistant Collections Manager.

On November 15, with funding from an IMLS grant, MNA hosted a contaminant workshop called "Arsenic, Mercury and Lead, Oh My!" It focused on how to assess and handle objects in your collection that might be contaminated with hazardous chemicals. Presenters included conservator Matthew Crawford and industrial hygienist James Biddle.

Scottsdale Museum of Contemporary Art, Scottsdale Our current exhibition (through January 11th) is *Covert Operations: Investigating the Known Unknowns*. Thirteen international artists explore issues of democracy and civil rights. The exhibition will travel in 2015.

Last summer, SMOCA's registrar Pat Evans was selected by AAM's Museum Assessment Program (<http://www.aam-us.org/resources/assessment-programs/MAP>) to perform a site visit as a peer reviewer for Collections Stewardship at a museum in St. Louis, MO.

Tucson Museum of Art, Tucson On view at the Tucson Museum of Art: *The Figure Examined: Masterworks from the Kasser Mochary Art Foundation* (closing February 22, 2015) featuring approximately 120 works of art. This survey examines

ARIZONA CONTINUED...the portrayal of the human figure through paintings, sculpture, and works on paper by noted nineteenth- and twentieth-century European and American artists. Included in the exhibition are works by Pablo Picasso, Pierre-Auguste Renoir, Mary Cassatt, Diego Rivera, Henri Matisse, Alberto Giacometti, Edgar Degas, Andy Warhol, Auguste Rodin, and many others.

The Kasser Mochary Art Foundation was founded in 1968 by Alexander and Elisabeth Kasser with the mission of inspiring and promoting appreciation of the fine arts. The primary focus of the foundation is to lend significant works of art to regional museums from its holdings of important nineteenth- and twentieth-



Photograph courtesy of Musical Instrument Museum

eth-century European and American art. The foundation has representatives in Vienna, Austria; Montclair, New Jersey; and Tucson, Arizona.

Musical Instrument Museum, Phoenix The Musical Instrument Museum is pleased to announce the opening of its special exhibition, *Beyond the Beat: Drums of the World*. This exhibition will explore the immeasurable cultural and historical significance of drums around the world through the presentation of drums of all shapes, sizes, materials, and uses from Asia, Oceania, Africa, the Middle East, Europe, Latin America and the United States. The collection will be accompanied by videos, photographs and other multimedia content selected by our curators from sources around the globe. This unique exhibition will highlight the global variety of drum construction, performance technique, and differing concepts of rhythm, as well as the role of drums in rituals, military events, and systems of nonverbal communication.

Beyond the Beat: Drums of the World runs through June 21, 2015. Tickets are \$7 with museum admission, or \$10 for the exhibition only. For more information, visit www.mim.org or call 480-478-6000.

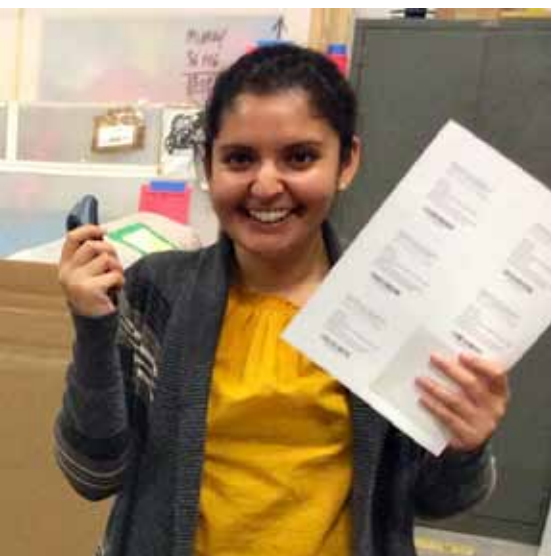
Phoenix Art Museum received a generous grant from The Virginia G. Piper Charitable Trust to enhance technology at the museum, including the installation of museum-wide Wi-Fi. The grant also includes start-up funds (for hardware, software, and staffing) to begin barcoding the museum's collection of almost 18,000 works. Please "meet" Alicia Chavez, our newest hire and Barcoding Project Associate.

After a successful start to our barcoding project, (in just two months, Alicia has barcoded over 1,100 objects in our permanent collection!) Phoenix Art Museum continues the year with the opening of two contemporary exhibitions that vary from glittery platinum prints to the



Auguste Rodin, Adam, 1881 (cast 1970), bronze, 8/12, 77.5 x 29.875 x 30.25 in.

Collection of the Kasser Mochary Art Foundation



Alicia Chavez,
Barcoding Project Associate

ARIZONA CONTINUED... “haunted” mixed media assortments from the private art collection of Stéphane Janssen. We are also keyed up to announce the arrival of Leonardo da Vinci’s *Codex Leicester* for spring 2015.

Current Exhibitions

All That Glitters Is Not Gold: Platinum Photography from the Center for Creative Photography (through March 1, 2015) presents platinum photographs from the collection of the Center for Creative Photography, including works by Edward Weston, Margrethe Mather, William E. MacNaughtan, Peter Henry Emerson, Dick Arentz and more.

Vanitas: Contemporary Reflections on Love and Death (through February 8, 2015) surveys the primordial reminder of the certainty of death through representations of *vanitas*—referring to the futility of achievement, love, knowledge, and riches—through the vast collection of Stéphane Janssen.

Featured Upcoming Exhibition

Leonardo da Vinci’s Codex Leicester and the Power of Observation (January 24 through April 12, 2015). The only manuscript by Leonardo in America, the *Codex Leicester*’s presentation at Phoenix Art Museum will be the first time a work by the hand of Leonardo himself will be on view in Arizona. Included in the exhibition are carefully selected works of art by a diverse group of nineteenth-century and contemporary artists who share aspects of Leonardo’s practices, including Claude Monet, Gustave Courbet, Ansel Adams, Kiki Smith and Bill Viola.

Other News

Balboa Art Conservation Center of San Diego offered two days of classroom and hands-on instruction in their Focus on Collections Care Workshop Series. Classes were held over two days in Tempe, AZ and included sessions on collections care of paper or metal, emergency preparedness and policies, and of plans and procedures. One of the sessions was Care of Collections: Metal Objects, taught by Teresa Moreno, associate conservator at the University of Arizona’s Arizona State Museum. Topics covered included history of metallurgy and scholarship, metals and their properties, metal identification (hint: magnets can be useful!), causes of corrosion and damage, and measures to mitigate corrosion and damage. Another session was Policies, Plans and Procedures for Small Museums, led by Marcelle Lunau, a paintings conservator and BACC Field Service Officer. Topics discussed included collections management policies, preservation procedures, preservation plans, resources for grants, and guidance for small museums. ■



Supports/Surfaces

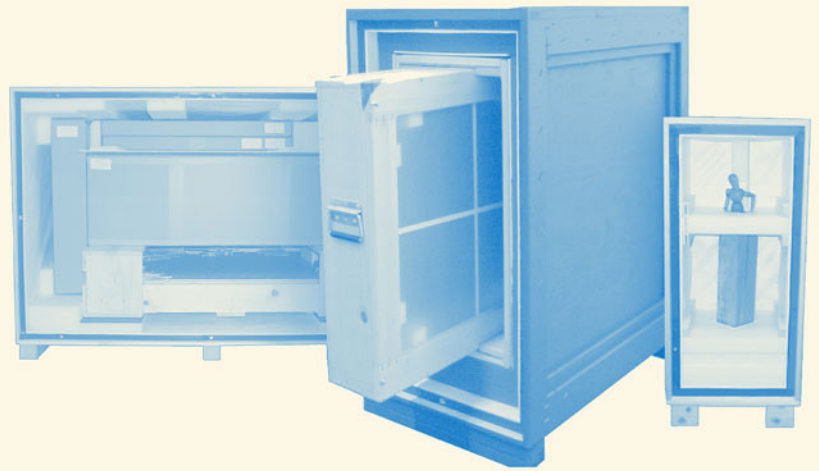
Photograph by Evan La Londe

OREGON

Curated by Wallace Whitney and Stephanie Snyder, **The Douglas F. Cooley Memorial Art Gallery, Reed College**, is proud to present an exhibition of works by French artists from the *Supports/Surfaces* movement, through December 14, 2014. The exhibition comprises works from 1964 to 1981.

Supports/Surfaces is an artistic movement that coalesced in southern France in the late 1960s through the shared concerns of twelve artists dedicated to liberating painting, and everyday life, from the artistic conventions and social inequities of the post-war period. Invigorated by the protests of May 1968, the artists were inspired, artistically, by the works of Simon Hantaï and Henri Matisse; American Color Field painting (which was on view at the time at the Fournier Gallery in Paris); and Chinese ink painting. The *Supports/Surfaces* artists deconstructed painting in terms of its most essential qualities—color, surface, and pliability—embracing its capacity for beauty and touch. Studying Matisse, they collapsed foreground and background into vibrant, lyrical patterns and motifs. ■

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ARTECH

SOUTHERN CALIFORNIA

Palms Springs Art Museum opens Architecture and Design Center, Edwards Harris Pavilion

The new Architecture and Design Center, Edwards Harris Pavilion, in downtown Palm Springs functions as the hub of the museum's exploration of architecture and design, and houses related exhibitions and educational and community programs, as well as a study room and a storage area for the museum's growing architecture and design collections and archives. The opening exhibition, *An Eloquent Modernist, E. Stewart Williams, Architect*, celebrates the accomplishments of Williams, the acclaimed architect who designed the historic building in 1961 to be the Santa Fe Federal Savings & Loan and who was one of the most important architects of the Desert Modern style, developed in and around Palm Springs in the middle of the twentieth century. This inaugural exhibition closes February 22, 2015.

After three years as Assistant Registrar at the **Orange County Museum of Art**, Ed Bopp has been promoted to Exhibitions Coordinator at OCMA. Although Ed's title has shifted he still will be working closely with the registration department and permanent collection in various registrarial capacities. His primary responsibilities will focus on the execution of the museum's exhibition programming with regard to shipping, cataloging, condition reporting and installation of exhibitions.

The Broad Art Foundation is pleased

to announce that Anne Mersmann has joined the staff as Registrar, Collections and Technology. Anne comes to the Broad after working in the Collections Management office of the Santa Barbara Museum of Art for over seventeen years.

In June 2014, Sally Hibbard of the **J. Paul Getty Museum** retired after 40 years as Chief Registrar. Betsy Severance was promoted to replace her and is now serving as the new Chief Registrar. In addition, the following promotions were implemented over the past few months: Kanoko Sasao was promoted to Exhibition Registrar, Travis Miles was promoted to Associate Registrar for Outgoing Loans, Amy Weiss was promoted to Associate Registrar for the Getty Villa, and Jennifer Adam was promoted to Assistant Registrar for the Getty Villa. Former Getty intern Marit Coyman-Myklebust was hired as our new Assistant Registrar for Exhibitions.

The Los Angeles County Museum of Art is pleased to announce that Los Angeles-based philanthropist and business leader A. Jerrold Perenchio has announced his agreement to bequest the most significant works of his collection to LACMA's planned new building for its permanent collection. The promised gift will dramatically transform the museum's collection of nineteenth- and twentieth-century European art. Consisting of at least forty-seven works including paintings, works on paper, and sculpture, the majority of the collection spans the 1870s through the 1930s, an era that gave rise to some of the most radical and inventive moments in the history of art.

The distinguished collection, rarely seen in public, traces the road from Impressionism to Modernism. Highlights of the promised gift include:

- Three significant canvases by the great French Impressionist Claude Monet—a classic painting of water lilies, *Nymphéas* (circa 1905); the grand still-life *Asters* (1880); as well as one of the four versions of the iconic *Le Jardin de l'artiste à Vétheuil* (1881).
- The first painting by Edouard Manet to enter LACMA's collection, the portrait of M. Gauthier-Lathuille fils (1879).
- *Au Café Concert: La Chanson du Chien* by Edgar Degas (1875).
- Three paintings by Camille Pissarro, among them the early Impressionist *Le Déversoir de Pontoise* (circa 1868).
- A Post-Impressionist standout by Pierre Bonnard, *Après le Repas* (1925).
- Pablo Picasso's early drawing *Tête (Head of Fernande)* (1909).
- Two exceptional paintings by Fernand Léger.
- Two works by René Magritte, including *Les Liaisons Dangereuses* (1935).

News of the historic gift follows on the heels of a unanimous vote by Los Angeles County Supervisors on November 5 to support LACMA's plans for a new museum building designed by Swiss architect Peter Zumthor. The county will contribute \$125 million and future financing, to be matched by \$475 million in private support.

The A. Jerrold Perenchio collection is the latest in a series of significant art acquisitions in the last seven years. Since 2007, LACMA has

SOUTHERN CALIFORNIA...added more than 19,000 objects to its collection of 120,000 works from ancient times to the present. This includes the Janice and Henri Lazarof collection of modern art, the Marjorie and Leonard Vernon Collection of

Photography (made possible by a gift from Wallis Annenberg), collections of European fashion, ancient American art, and art from the Pacific Islands, as well as individual masterpieces by the likes of Thomas Eakins, Maruyama Ōkyo, Henri Matisse,

and others.

Select works from Mr. Perenchio's promised gift will be on view at LACMA in the spring of 2015, coinciding with the museum's fiftieth anniversary. ■

Edgar Degas, *Au Café Concert: La Chanson du Chien*, 1875, Essence, gouache, pastel and monotype on joined paper. Collection of A. Jerrold Perenchio

Claude Monet, *Le Jardin de l'artiste à Vétheuil*, 1881, Oil on canvas. Collection of A. Jerrold Perenchio

Fernand Léger, *Femme au bouquet*, 1924, Oil on canvas. Collection of A. Jerrold Perenchio



UTAH

On Saturday, October 25, several members of the Utah museum community came together (one from over 200 miles away) at the **Brigham City Museum of Art and History** for a workshop and service opportunity to learn how to create Tyvek covers for 3-dimensional objects and then work to create covers for several objects in the museum's collections. Over the course of the morning, the group was able to clean, photo-

graph, and create Tyvek covers for six antique furniture objects (including chairs, a large traveling trunk, a gramophone, and a contact printing table) to protect them in storage from further dust accumulation.

The Museum of Peoples and Cultures in Provo, Utah is preparing to move to a new building. After 30 years of being housed in a historic building with few temperature or humidity controls, small workspaces, and inefficient storage spaces, the

museum will finally move to a facility specifically designed for the MPC. The new facility will feature double the exhibition space as the previous building and significantly improved teaching facilities (in both size and technological resources), and will also allow museum employees to work daily on the same premises as the collections (previously stored offsite). The new building is also located on an intersection with greater public visibility instead of

UTAH CONTINUED...being tucked away in a residential neighborhood, as it has been for years. The MPC will begin moving in early December, and expects to reopen to the public in mid-February 2015.

From February 6, 2015 to May 26, 2015, *Our America: The Latino Presence in American Art* will be on view at the **Utah Museum of Fine Arts**. Our America presents the rich and varied contributions of Latino artists in the United States since the mid-twentieth century, when the concept of a collective Latino identity began to emerge. The exhibition is drawn entirely from the Smithsonian American Art Museum's pioneering collection of Latino art, and features the work of many different artists including Enrique Chagoya and Luis Jimenez. The exhibition explores how Latino artists shaped the artistic movements of their day and recalibrated key themes in American art and culture. ■

WASHINGTON

Bellevue Arts Museum has a new Registrar, Kelsey Rudd, taking the helm after the departure of Ester Fajzi who is now Registrar, Art Collections, at Vulcan, Inc., in Seattle.

The Burke Museum in Seattle is pleased to present *Here & Now: Native Artists Inspired* (through July 27, 2015), which features work by artists whose practice has been inspired by the objects in the Burke's collections. The exhibit demonstrates how today's artists and art historians learn from past generations. *Here & Now* will include contemporary works

in a variety of media alongside the historic pieces that artists identify as key to their learning. *Here & Now* celebrates the 10TH anniversary of the Bill Holm Center and explores the dynamic relationship between the Burke Museum and Northwest native art, artists, and scholars.

Now through January 4, 2015, the **Frye Art Museum** in Seattle hosts *#SocialMedium*, an exhibition in the spirit of the "citizen curator" celebrated at the Frye in other past exhibitions, disrupting museum practice and turning the museum over to the public. For two weeks in August, the public was invited to vote for their favorites from the Founding Collection of 232 paintings using social media tools. The 40 "Most Liked" paintings are displayed in the galleries along with the names and comments of 4,468 people who voted from around the globe.

The Frye is also proud to present the first museum exhibition in the United States dedicated to the work of distinguished artist and educator Pan Gongkai (b. 1947). A member of one of China's most illustrious artistic families, Pan has played a decisive role in the intellectual life of his nation. For this exhibition of 17 large, recent, ink paintings, the artist was commissioned to create a large-scale painting, *Withered Lotus Cast in Iron*, a variation on the theme of the withered lotus that he chose as his subject when he represented China at the 2011 Venice Biennale. Blossoms in magnificent decay become mountains that fall away into mounds and valleys in the "unmannered splendor" that Pan admires. The almost 50-foot-long painting comprises 17 panels (a challenge for the Frye Collections Manager to eventually store!)



Left to right: Burke Museum #1-275, Spindle Whorl; Copper Repoussé Whorl, loan from artist Aaron Nelson-Moody. Squamish/Coast Salish artist Aaron Nelson-Moody crafted this copper spindle whorl after viewing the Burke Museum's Squamish 19th Century spindle whorl made from maple wood. Spindle whorls were used for spinning wool into yarn before weaving it into garments or tapestries. Photo by Richard Brown Photography

WASHINGTON CONTINUED...

The common SENSE is a museum-wide exhibition at the **Henry Art Gallery** in Seattle featuring newly commissioned works by American artist Ann Hamilton (b. 1956), on view through April 26, 2015. For *the common SENSE*, Hamilton conceived of the Henry as a hub connecting to the University of Washington's collections and academic programs. As a Visiting Fellow, she conducted research in the Burke Museum of Natural History and Culture, the University Libraries Special Collections, and the Henry's holdings of costumes, textiles, and photographs. The material elements of the exhibition are drawn from these collections. Images of animal specimens; bestiaries and children's ABC primers; fur, feather, and gut garments; all are linked together with sound, voice, printed texts, and the movement of air in a building newly opened to light. Time is also a material of the exhibition. Over a six-month duration, the project will shift with some elements depleting and others accumulating. Periodically, the galleries will be animated by reading and singing.

In other news from the Henry, Rachael Faust is leaving her position as Assistant Curator of Collections & Academic Programs in order to manage the San Francisco Museum

of Modern Art's new Collections Center and an innovative new project at the Center called the Artist Initiative. It's an exciting opportunity to dive into collections-centered research that brings together artists, curators and conservators. More information about the initiative can be found at http://www.sfmoma.org/about/press/press_news/releases/983.

Kathrine Browne is the newly-appointed Collections Manager at the **Flying Heritage Museum** in Everett. Replacing her as Collections Specialist at the Museum of Flight in Seattle is Allison Loveland, who started at the end of September. Allison was previously the Collections Move Lead at the Museum of History and Industry in Seattle during the museum's move to a new

exhibit location as well as a new off-site storage location. She was most recently the Interim Registrar at the University Art Museum, CSU-Long Beach.

On November 8, 2014, the Boeing Company donated the Number 3 Boeing 787 Dreamliner to the Museum of Flight. After the donation ceremony the public was able to tour the aircraft; it reopened as a permanent exhibit on November 22. The new Spaceflight Academy exhibit in the **Charles Simonyi Space Gallery** at the Museum of Flight also opened on November 22, 2014.

Museum of Glass (MOG) in collaboration with **Hilltop Artists** in Tacoma, Washington, opened an exhibition celebrating their 20TH anniversary. This program, based in the local middle school, serves to impact the lives of students through instruction in glass art. Additionally MOG partnered with the local university to create a work-study position focused on cataloging images in its digital collections. This is an opportunity for local university students to support their education while simultaneously providing much needed staffing for the Museum at a greatly reduced cost. MOG is proud to have presented its fourth "Hot Shop Live." This live-stream web broad



Ann Hamilton. Digital scan of specimen from University of Washington's Burke Museum of Natural History and Culture Ornithology Collection. 2014. Courtesy of the artist



Students from Tacoma's Hilltop Artists. Photo courtesy of Hilltop Artists.

WASHINGTON CONTINUED...cast is a high-energy, content-rich show, developed to examine a contemporary artist from the Visiting Artist Residency program within the larger context of art and culture.

Washington Museum Association kicked off the 2014–2015 season with the first Board of Directors meeting in Tacoma. At the meeting, WaMA began the planning for the June 2015 annual conference to be hosted in Goldendale, WA. Additionally, groundwork for the 4th annual Registrars to the Rescue (R2R)

was laid. We are looking forward to this great pre-conference volunteer event, helping a local museum with a collections project. If you are going to be in southwest Washington in June 2015 and are interested in helping with this project, please contact Rebecca Engelhardt at rengelhardt@museumofglass.org. ■